

Klaw Says Ziegfeld And Erlanger Tried To Freeze Him Out

Manager Asks Supreme Court for Inspection of Books of 'Follies' and 'Frolic' Claims Quarter of Stock

Marc Klaw, theatrical manager, began a proceeding in the Supreme Court yesterday for an inspection of the books of the "Ziegfeld Follies" and the "Ziegfeld Frolic" in which he is interested with Florence Ziegfeld Jr. and Abraham L. Erlanger, formerly his partner.

Mr. Klaw alleged that his associates in these productions have taken steps to freeze him out of his interest in the two enterprises, that they have taken for themselves more of the assets than they were entitled to and have endeavored to make his stock valueless, so that Ziegfeld and Erlanger might obtain the stock of the plaintiff for a nominal consideration.

Mr. Klaw said he owned one-quarter of the stock of the "Follies" and the "Frolic" and that he had been receiving \$12,500 a month and a like amount was to be equally divided between Mr. Klaw and Mr. Erlanger.

When the "Midnight Frolic" was organized, in 1919, said Mr. Klaw, it was agreed that Mr. Ziegfeld should receive \$12,500 a month and a like amount was to be equally divided between Mr. Klaw and Mr. Erlanger.

Mr. Klaw returned from Europe on September 10, he said, and found that he had been removed as a director of the corporation. He also complained that the earnings of the "Follies" and the "Frolic" had been paid to him by Mr. Ziegfeld, whose share of the enterprise had been increased to \$18,933 a month.

It also was alleged by Mr. Klaw that he ascertained his associates had a drawing account of \$25,500 a year under the guise of salaries which, in reality, he said, included their share of the profits. Mr. Ziegfeld also has been receiving \$10,000 a year as manager.

Another complaint by Mr. Klaw is that the rental of the New Amsterdam Theater, where the performances of the companies have been given, has been substantially increased from \$1,500 to \$3,000 a week.

"Mefistofele" Is Sung Again at Metropolitan

Didur Vivid and Sinister as Satan, Revelling in Pleasures of His Realm

Mr. Gatti's revival of Boito's "Mefistofele" was given for the second time at the Metropolitan Opera House last evening. Boito's opera is audaciously planned. He sought to tell the story of Margaret, to revive the spirit of Greece, to embody philosophy in story for the Faust of Boito's first of all the philosopher-pictures to picture heaven and hell. Neither singers, orchestra, nor stage mechanics are spared in his elaborate scheme. But whose low descending spectacle, wholly worthy of the high aims of the management. The production is sumptuous, the performance, a triumph in ensemble.

New and striking scenery has been provided. The kitchen scene is animated and picturesque; the garden scene, charming; the broken, macabre, and seldom on any stage is to be seen a more beautiful picture than that of the Aegean. Not only is the scenery uncommonly effective, but the costumes and the grouping of the masses deserve the warmest praise.

Mr. Didur's Mefistopheles is the admirable result of his genius for characterization. He is vivid and sinister, not the gentleman of Gounod's libretto, but the spirit that mocks and deceives, and in the broken Mr. Didur Satan revels in the pleasures of his realm—the other singers in cast with one exception were those of the first performance. Mr. Gatti, Miss Alda and Miss Saurat, Miss Ponsi sang both her part of Pantalis and replaced Miss Howard as Maria in the Garden scene.

\$6,545 Paid at Sale

Of English Luster Ware

H. O'Reilly Acquires Pair of Candlesticks at Gilchrist Auction for \$300

The first session of the sale of the Robert Gilchrist collection of English lustered and other ware at the American Art Galleries, yesterday afternoon, amounted to \$6,545. Porcelain, Staffordshire ware and salt glaze ware among the lots comprising the day's sale.

A pair of Leeds lustered candlesticks of the eighteenth century were sold for \$300, the highest price of the afternoon, to H. O'Reilly. Among the other sales were:

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entertainment entitled "A Variety of Varieties." Corinne Tilton and company gave "A Chameleon Revue" with a good cast and some effective material. Miss Tilton exploited an unusual wardrobe. She was much more interesting as a dancer than as a leading woman, the fault lying in the exceeding thinness of the humor of much of her lines. Harry and Emma Shaw gave their humorous study of fairground fakers and mind reading. Half a dozen other entertaining features are on the bill.

Marie Cahill, musical comedy star, heads the bill at Keith's Riverside Theater. Eddie Leonard is the headliner at the Jefferson. Eddie Foy and his interesting tribe of young Foyas are at the Alhambra. Next week Eva Tanguay returns to the New York vaudeville stage, topping the bill at Moss's Coliseum Theater.

On the Screen

"Billions," at the Capitol, an Entrancing Picture; Bill Hart at the Rivoli

By Harriette Underhill

They say that prosperity spoils folks, and if you don't believe it go to the Capitol this week and see "Billions." The heroine, Nazimova, has billions of money. The hero, Charles Bryant, has only millions, so he is not so spoiled as the heroine. The screen actor may not be as good as the same as usual. As a matter of fact, he never changes. But the heroine, the Princess Triloff, is an affected creature like nothing seen on the screen, that ever lived on this earth, even in Russia.

And the picture itself has dull stretches, where it stands still as stubbornly as a Ford car in a water-ville skit, and then suddenly with a jerk takes on incredible speed and almost runs itself to pieces. In some of the more important moments the picture assumes the speed of a Keystone comedy, with people running about and jumping in revolving doors and motor cars, though we do assure you on our word of honor that there was nothing in the first part of the picture to indicate that one was about to be amused. Suddenly, without any warning, we see the picture in the hero's bed and she solemnly winks at him. But she evidently regretted her indiscretion and promised never to go into it again. As a matter of fact, we do not know whether she was in the bed or not, and seems to us a perfectly terrible picture, lacking continuity, plausibility, construction and good taste. Not the least of which is that guests in the hotel learn that the Russian woman is Princess Triloff! Do people act like that when near "discovery"? And, if so, where? The picture is all about a celebrated French play by Charles Bryant. Now, is the celebrated play by Charles Bryant or was it by Charles Bryant? Well, if anyone, Erik Bye, the celebrated comedian, is heard in "Song of the Vikings" by Grieg; the Russian Cathedral Choir and ballet are introduced in a sketch called "In a Russian Gypsy Camp" there is a Russian picture of Nagara and the overture is the wonderful "Marche Slav" so that need not count that day lost in the capital of the world.

Coming out of the Capitol, there is plenty of entertainment, and you may like the feature picture. As Bernard Mack says in "The Young Visitors," "Some day."

"The Testing Block," which is the feature picture at the Rivoli, differs from the usual William Hart picture. In most of his pictures he is the hero, but here he is the villain. He is a reformer, then has a lot of trouble undeservedly, then marries the girl; and in this new picture he marries the girl and has a little trouble afterward. It is a picture in which there is never a dull moment, and while there is no element of surprise, because there is nothing new under the sun left for the picture, there is nothing from start to finish. There is nothing to say of Hart's performance; it is perfect—it always has been. He looks sad, unutterable things as of yore; he still makes his time in the picture, and still makes every man in the audience wish that he could jump from the roof of the jail and land on the back of a pinto pony as Hart can; he also makes every woman wish that she could be a certain girl and have Hart storm her in her castle and carry her away on the pinto pony.

Hart is Sierra Bill, a bandit, the usual bad man gone right after he looks into the eyes of the girl he loves. There are a few new twists to the story and the fact that the hero and heroine were married in the second reel makes it possible to introduce a most attractive child, called Sonny. There is one thing about Bill Hart's pictures. You know just what they are going to be like, and if you don't like them you can stay away. But "The Testing Block" is one of the best. We should say it has been weighed in the balance and not found wanting. It was adapted and directed by Lambert Hillier. The overture is Dvorak's "Carnaval." Carl Rollins and the male chorus from the new school of opera rendered "At the Roadside." Grace Eastman and Martha Shelby are seen in "Pizzicato." The comedy is a Mack Sennett, called "Fickle Fancy."

At Moss's Broadway Theater the feature picture is "Dead Men Tell No Tales." This will be reviewed tomorrow.

Now on exhibition at the Madison Art Galleries, Inc., 37 East 60th St., Between Madison & Park Ave.

Attractive Auction Sale Commencing Wednesday

Dec. 8th, at 2 P. M.

Consisting of:

Valuable Furnishings

Comprising Ancient China, Carved and Gilded, Iron Screen, Inlaid Walnut Commodes, Polychrome Carved High Top Chest, Gilded, Victorian Painted Chairs, Extra-back Armchair, Inlaid Walnut Kiosk, Set of Gilt Candlesticks, Inlaid Window Glass, Gilded, etc., etc.

Paintings, Draperies, Diamond Jewelry, Sterling Silverware, Cut Glass, Books, etc., etc.

Superb collection of Chinese and Oriental Carvings and Bronzes.

TO BE SOLD AT AUCTION Tomorrow (Wednesday) and following days at 2 P. M.

FREDERICK H. WANDERL and FRANK T. WINSKY, Auctioneers.

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REMOVAL SALE

Several hundred MEZZOTINTS

to be closed out at a

Reduction of 25%

BRAUS Galleries

Francis Rogers, Barytone, Heard In Recital Here

Singer Makes Annual Appearance; Many Numbers on Program Familiar; Young Russian in Debut

There were two recitals at Aeolian Hall yesterday. In the afternoon Francis barytone, made his annual appearance. Many of the songs on his program were familiar—Mozart's "Violin," Schubert's "Wanderer," Brahms's "Sappho Ode" and "Eternal Love"—songs that are fortunately being restored to the repertoire of singers, and that the art of Mr. Rogers made three welcome yesterday. He is not an unduly emotional singer, but his voice has gained in mellowness and his style is infinitely polished. The songs by German composers were sung in English, but with an eloquence and a purity in enunciation that made the language for once a pleasure to hear. Mr. Rogers was fortunate, too, in singing excellent translations of the German text.

The program opened with a group of old songs. In two of these Puccini's "Nel Cor piu non mi sento" and the old French chanson "L'Amour al moi." Mr. Rogers was particularly effective. The closing group included songs by Moniporsky, Rachmaninoff, Lie, Whelpers and others.

In the evening Sergei Radamsky, a young Russian tenor, sang for the first time in New York. He has a beautiful voice, lyric in quality and evenly developed, with plenty of tonal reserve, which he used effectively in passionate moments. His singing showed native ability and the evidence of careful training. As an interpreter he has intelligence and taste. His program ranged from Giocondi's "Caro Mio Ben" in which Mr. Radamsky showed a fine appreciation of the melodic line, to Spanish and Russian folk songs. Mr. Radamsky's diction was good, his phrasing finished. On the whole this young tenor gives promise of a bright future.

Margaret Wycherly has joined the cast of "Maxed Marriage," the play by St. John Ervine which Augustus Duncan and Rolfe Peters will present at the Bramhall Playhouse December 14. Last season Miss Wycherly played the title role in the same author's "Jane Clegg" at the Garrick Theater.

The principals in the cast of "Lady Billy," the musical comedy in which Henry W. Savage will present at the Liberty Theater next Tuesday evening, include Boyd Marshall, Sydney Greenstreet, Beatrice Constance, Arthur Uley, Jean Newcombe, Josephine Alder, Charles Gay, Beatrice Collette, Mack Kennedy and the Billy Four.

John Golden has accepted a new Irish comedy by Montague Glass, to be entitled "The Black and Tan." The leading role will be played by Robert "Bobby" North.

A. H. Woods will put into rehearsal on Thursday "Woman in Woman," by Michael Morton, author of "The Yellow Ticket." Willette Kershaw will play the leading role.

Sanger and Jordan yesterday submitted to Brock Pemberton a proposal they had received from J. E. F. Malone, of London, for the London and English provincial rights to "Enter Madame," now the Fulton Theater. This is the fifth offer received for the

English rights to the Gilda Varesi comedy.

Rehearsal of the Christmas features which will be introduced into "Good Times" at the Hippodrome during the holidays have started at the big playhouse. The Pender Troupe, which has taken part in many Christmas pantomimes in London, will offer a novelty

Fifty choir boys from the choir school of the Cathedral of St. John the Divine will be at the Christmas Day matinee of "The Prince and the Pauper" at the Booth Theater. They will be in charge of the Rev. Wilson Macdonald, head master of the choir school, and between the acts will sing Christmas carols.

Henry Hull, Alma Tell and George Young, stars of "When We Are Young" at the Broadhurst Theater, will write and produce a pantomime to be acted by the Professional Children's School during the Christmas holidays.

New Burlesque Finely Cast

"Girls of the U. S. A." However, Has Few Bright Lines

"The Girls of the U. S. A." at the Columbia Theater this week, has one of the best casts that any burlesque production has shown this season. The principals sing well, dance cleverly, give their lines proper values and wear their costumes with ease and grace. Nettle Wilson, Margaret White and Justine Gray, especially the latter two, are the prettiest girls that have been seen at the Columbia in weeks. The comedy is clever, convincing and John Bohman is a good straight man. If the material offered this group were one-half as good, Jean Bedini's nest shows would have been left behind.

Few of the lines are bright, owing on the side of stupidity rather than vulgarity. Any production which offers such a cast as Joe Hurling has gathered in "The Girls of the U. S. A." cannot help being far above the average. But it is wrong to waste such performers on downright silliness. The staging and chorus are good.

Denis Art Collection Placed on Exhibition

Early French and other Continental objects of art collected by M. Denis are placed on exhibition at the American Art Galleries yesterday. Enamels, colored and crystal glass, candelabra in silver and gilt metals, sconces, small bronzes, etc., are all about. Many of the articles are small, and these are attractively displayed in cabinets and glass-covered tables where they can be examined closely. Peculiar jewelry, brooches, medallions, pendants and lockets are among these. A number of old and fantastically shaped combs and several needle-cases of mother-of-pearl snuffboxes and bonbonnières are included among the

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unat items of old jewelry. There is also a well selected group of glass and crystal, decanters and vases.

Porcelains are listed to be sold on the second day of the sale, cream jugs, cups, sauciers and dishes for sweetmeats. Candelabra and ormolu clocks are also displayed. One of the most attractive groups is that in the center cabinet display. A lyre clock in ormolu and wood is grouped with several candelabra and other pieces of ormolu and wood. The furniture exhibited includes a number of small tables and wall mirrors.

The collection will be sold Friday and Saturday afternoons at 2 o'clock.

AEOLIAN HALL, TO-DAY AT 2. P. M. Musical Comedy "DIENNE"

AEOLIAN HALL, Tomorrow Afternoon at 2. Musical Comedy "FERGUSON"

AEOLIAN HALL, Thursday, Dec. 8, 8:15. Musical Comedy "SUTRO"

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